THE WEEKLY MAGAZINE

JAZZ INFORMATION

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MUGGSY SPANIER STILL WITH LEWIS

Although Muggsy Spanier planned to leave Ted Lewis' orchestra on December 28, as announced in last week's Jazz Information, his plans were changed at the last minute, and he went on to Chicago with Lewis, as our Chicago letter indicates.

Meanwhile, three members of his former Ragtime Band have joined other combinations. Al Seidel is with Bob Zurke, Nick Caiazza with Woody Herman, and Joe Bushkin with Joe Marsala. George Brunies and Rod Cless remain unattached.

However, stories that Muggsy has junked his band or announced that "there's no market for righteous jazz" are greatly exaggerated. His notice is in Lewis' hands, and he will remain in that orchestra, probably, only if it proves impossible to obtain satisfactory bookings for the Ragtime Band.

JESS STACY GETS A BREAK

United States Records last week released, on its Varsity label, a record labeled "Jess Stacy and his Orchestra", with the titles "Harem Party" and "A Good Man Is Hard To Find".

The latter was made at Stacy's recent recording date, featuring various musicians from Bob Crosby's orchestra. "Harem Party", however, is not a Stacy record, and appears to be a semi-classical item waxed several years ago.

Calling the mislabeling an unfortunate error, the record company announced that corrected labels are in work.

Chicago

CHICAGO, Jan. 1. -- Ted Lewis' band is on the stage at the Oriental Theatre. The band was recently made of greater importance by the return of Muggsy Spanier and the organization for show purposes of a "Ragtime Band" within the band. Muggsy took a beautiful chorus on "St. Louis Blues", and the Ragtime Band did "Big Butter And Egg Man", which was excellent. Muggsy is 4th trumpet, and used almost exclusively for hot work.

Everyone wonders who King Kolax is. He is a trumpet player of the top bracket, in my estimation, who has had some of the worst breaks. His style is an excellent blending of Roy Eldridge, Cootie Williams, and Rex Stewart. He has surrounded

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PROGRESS OF HOT IN BOSTON

The Hot Club of Boston, founded in October 1939, has reached a membership of forty. According to its president, Grover Sales, the club will open its quarters by February first.

Aside from its social function, the club will work for the reissue of good jazz records, and act to gain recognition for talented local musicians.

George Frazier and Stanley Warren, of the Boston hot fans' upper crust, have discovered a fine, hot tenor sax and a very good pianist, who play at the Cafe Savoy on Columbus Avenue in that city. They're young white musicians, and the names are Ken MacLeod and Tony David respectively.

IDA COX NOT AT CAFE SOCIETY

Blues singer Ida Cox, after appearing at Cafe Society December 21, 22 and 23, left to rejoin the vaudeville troupe with which she had been touring. She will not appear again at the Village spot, according to its management. The deal fell through, although Miss Cox was as anxious to appear as the Cafe was to have her, because of difficulties with Miss Cox's manager.

Big Bill Broonzy, who was also to join the Cafe show, appeared there only the last week in December, and then headed back to Arkansas. The Golden Gate Quartet, a vocal combination which was featured, with Miss Cox and Big Bill, at the "Spirituals To Swing" concert in Carnegie Hall, was signed to replace them.

Besides the Quartet, the Cafe is now featuring Joe Sullivan's band, Hazel Scott, Joe Turner, Meade Lux Lewis and Pete Johnson. Albert Ammons, third member of the Boogie Woogie Trio, is ill.

SIDNEY DE PARIS IN BALTIMORE

Sidney De Paris, trumpet formerly with Charlie Johnson, McKinney's Cotton Pickers and Don Redman, is playing at The Astoria, a colored club on Edmundson Avenue, Baltimore.

De Paris, whose most recent recorded appearances were on Bluebird with Jelly Roll Morton and Mezz Mezzrow, has an eight-piece combination at the Astoria. He expects to remain in Baltimore, where he has a home.

JOE SULLIVAN BAND TO RECORD

Joe Sullivan's band, now in its third month at Cafe Society, will have a recording session for Vocalion some time this month.

Sullivan's band includes Joe on piano; Andy Anderson, trumpet; Edmund Hall, clarinet; Danny Polo, tenor sax; Henry Turner, bass; and Johnny Wells, drums. This personnel, which includes two white and four colored musicians, will remain intact for the recordings.

Since his emergence from virtual retirement on the West Coast to play with Bob Crosby last summer, Sullivan had recorded with Crosby, the Varsity Seven, and Eddie Condon. Condon's records are scheduled for release in Decca's forthcoming album of "Chicago style". Two solos which Sullivan made for a private label last fall are not to be released.

WINGIE MANONE AT KELLY'S STABLE

Wingie Manone, formerly known as Wingy Mannone, opens at Kelly's Stable on 51st Street, New York, Friday night (January 5). He follows Frankie Newton, who was there for two weeks.

Wingie's band will include Buck Scott, trombone; Phil Olivera, clarinet; Conrad "T" Lanoue, piano; Sid Jacobs, bass; Danny Alvin, drums; and Wingie Manone, trumpet.

On January 12th Manone will make records for Bluebird, using an enlarged band.

BOB CROSBY AT HOTEL NEW YORKER

Bob Crosby's band opens at the Hotel New Yorker Monday, January 8. With this engagement, Marion Mann returns to the band as featured vocalist, bringing with her three musicians who will play with the band during her numbers only. Their instruments are flute, oboe and English horn.

New York

NEW YORK, Jan. 5. -- Andy Kirk opens as the 125th Street Apollo tonight, with Count Basie set for the week following.

Among those present at a piano jam at the Golden Gate Ballroom last week were Teddy Wilson, Count Basie, Mary Lou Williams, and old-timer Jelly Roll Morton, who played some of his own numbers.

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JAZZ INFORMATION

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Editor

Eugene Williams

Associates

Ralph J. Gleason
Jean M. Rayburn

COLLECTORS' ITEMS

Piano collectors who were interested in the solos by Honey Hill, "Boogie Woogie" and "Set 'Em", issued on Decca race No. 7604 recently, will be interested to learn that Honey Hill is the accompanist for Leroy's Buddy on "Another Big Leg Woman--Lazy Woman Blues", Decca 7668, reviewed in our December 22 issue. This information comes from Frank Marshall Davis of the Associated Negro Press, in whose opinion Hill plays "the most nostalgic and dirtiest gin mill piano in the business. It's lazy but it's good."

Of greater importance to piano solo followers is the news that Earl Hines' "Glad Rag Doll", waxed more than ten years ago for Victor and never released, appears on the Bluebird list next week (coupled to a new solo of "Rosetta"), as announced in the October 17 Jazz Information.

* * *

Keith Lees of Manchester, England, known as a specialist in Bix and Red Nichols, sends us a list of Nichols personnels (his opinions), acknowledging his indebtedness to Harry Crawford of Mount Vernon, N. Y., who introduced him to some of these.

Least known of these is the Alabama Red Peppers, only one side having been listed in Hot Discography. Six sides are given, featuring Nichols, Miff Mole, Jimmy Dorsey, Arthur Schutt and others:

San	Cameo	8109
The Drag (2834)	"	8130
Red Head Blues (2833)	"	8129
The New Twister (2835)	"	8132
Riverboat Shuffle	"	8204
Eccentric (3021)	"	8205

"Red Head Blues" was also issued on Romeo 552, and "Eccentric" on Romeo 635. "The Drag" and "Red Head Blues" were coupled and issued on Perfect 15022, under the name of "The Kentucky Hot Hoppers", using slightly different masters. A seventh side issued under the name of the Alabama Red Peppers, "A Good Man Is Hard To Find" (2695), Lincoln 2725, is actually a slightly different master of The Red Heads' Perfect 14-882.

For The Six Hottentots (Nichols, Mole, J. Dorsey, Schutt, etc.) Lees lists seven sides, all on Domino.

I'm In Love Again (7173)	Do	3935
Sometimes I'm Happy (7174)	"	3975
Melancholy Charlie (7264)	"	3975
St. Louis Blues	"	3956
Memphis Blues	"	3956
Hurricane	"	?
Rosy Cheeks	"	?

"I'm In Love Again" was also issued on Banner 1964, "Sometimes I'm Happy" on Banner 6008, and "Memphis Blues" on Banner 1986. "Hurricane" and "Memphis Blues" were coupled and issued on Regal 8335. "Rosy Cheeks" was issued on Oriole 883, under the name of the Dixie Jazz Band.

Finally, some personnels for the Louisiana Rhythm Kings records. On "Futuristic Rhythm -- Out Where The Blues Begin" (Vocalion 15779), Lees hears Nichols, trumpet; Dudley Fosdick, mellophone; Fud Livingstone, clarinet and tenor sax; Art Schutt, piano; unknown drums. For "That's A Plenty" (Vocalion 15784) he gives the same personnel, except that Livingstone plays clarinet only. Benny Goodman asserts that he played clarinet in this title, though it sounds more like Fud. Can someone confirm?

"Walking Through Clover" (Vocalion 15810) has Nichols, trumpet; Miff Mole, trombone; Benny Goodman, clarinet; Schutt, piano; unknown drums; and appears to be from the same session as "Ballin' The Jack" (Vocalion 15828 - HRS 15).

* * *

Fred H. Higginson writes from Wichita that another (bad) record by the State Street Ramblers (see December 22 issue) is Champion 40-086, "Tiger Moan" (17619) -- "Careless Love" (17622), with about the same personnel but no washboard.

Fred R. Miller of Brooklyn adds one more: "Richmond Stomp" (17631) -- "Georgia Grind" (17621), Champion 40009.

He also mentions a third Barrel House Five, "Hot Lovin'" (1514) -- "Mama Stayed Out" (1515), Broadway 5058. Hoyte Kline of Cleveland has the same titles, presumably same masters, on QRS R7059, with master numbers 325A and 326A respectively. William C. Love of Nashville also has the Paramount issue of these two sides, which was No. 12851. It seems as if this, and probably the other Barrel House Five discs on Paramount, were originally recorded for QRS, and later released by Paramount and/or Broadway.

Fred Miller also brought up four problem discs. What about the Blue Ribbon Syncopators on Columbia 14-235-D, "Whale Dip" (144068) -- "Blue Ribbon Blues" (144069)? The record has an exceptional horn, he says, leading a small band. Bill Brown and his Brownies made "Hot Lips -- Bill Brown Blues" on Brunswick 70-03; the first side being commercial but the second almost in a class with the Missourians' famous "Scotty Blues". And who is Charlie Palloy and his Orchestra ("a big black band gone definitely wrong on the pop side), in Crown 3392, "It Don't Mean A Thing" (1878-1) -- "Brother Can You Spare A Dime" (1878-2)? Last, an uneven disc by the Wisconsin Roof Orchestra, "Memphis Blues" (20393) -- "Farewell Blues" (20392), Paramount 12686, with an interesting trumpet and clarinet.

* * *

Hoyte Kline writes from Cleveland that "Down On The Levee Blues -- Lonesome Woman's Blues", Okeh 8096 (listed in Discography under the King Bechet Trio), is actually a vocal accompaniment. Featured on the label is the name of the singer, Rosetta Crawford, with acknowledgement in small type, "acc. by King Bechet Trio". The master numbers are S-71-945a and S-71-946B, which are not adjacent to those of the Mamie Smith record mentioned in the December 15 column. The Rosetta Crawford record, incidentally, was also issued on English Parlophone, No. E5234.

He also secured a fine copy of the Wolverines' "Dear Old Southland -- Limehouse Blues" (Vocalion 15708), and says that while it's not bad white jazz for its period, Tesch definitely does not play on it. The clarinet sounds more like the one on the Ray Miller "That's A Plenty" (Jimmy Cannon). Referring to Carmichael's "One Night In Havana--Stardust", Gennett 6311, Kline is ready to take his oath Bix is on the second side, but sounds very poor on the reverse.

Hoyte Kline also cracks down on Harry Avery, who asserted in our December 15 issue that Armstrong is on Sara Martin's Okeh 8270, a Clarence Williams Blue Five accompaniment. Reasons why it isn't Louis include that both master and serial numbers are too late, that Clarence Williams' files, which were checked by Bill Russell, don't list Louis on this date, and that it doesn't sound like Louis. And referring to "I Miss My Swiss" by the Southern Serenaders (Harmony 4-H), mentioned by Ted Locke in the December 15 Downbeat as an Armstrong item, he says it isn't Louis by any stretch of the imagination.

Getting back to Bix, he writes that Don Duprey, vice-president of Cleveland's local No. 4, has excellent copies of the red label Gennetts by Hitch's Happy Harmonists (Hoagy Carmichael), and that Bix is definitely not on them.

NEW RECORDS

EDDIE CONDON'S Band (Commodore 530) Strut Miss Lizzie — It's All Right Here For You. Max Kaminsky, cornet; Brad Gowans, valve trombone; Pee Wee Russell, clarinet; Joe Bushkin, piano; Eddie Condon, guitar; Artie Shapiro, bass; George Wettling, drums.

Commodore's most successful recording sessions have been marked by return engagements of the Chicago style. The first date, almost exactly two years ago, produced the first important records of their kind since "Home Cooking", in 1933. Since then, the musicians formerly associated with the Chicago style, and now with Bud Freeman's outfit, have done their best work for Milt Gabler's label. The latest session was no exception. It far surpasses the very weak Bluebirds and Deccas by the Freeman band. The boys really did their best for Commodore.

They were helped, of course, by a fine rhythm section. Wettling's galvanic drumming is an important contribution, and Bushkin, Condon and Shapiro, all very competent rhythm men, make up a steady, sensitive rhythm section which might be a credit to any small band. The record differs from previous Commodore sides by the presence of Max Kaminsky, who leads the ensembles with much more drive than Hackett, even though he inexplicably plays very much like Bobby on the second side; by the absence of Bud, and by the addition of Brad Gowans.

Neither of these titles had been recorded in many years. "Strut Miss Lizzie" has an attractive Dixieland air, although the style of the band remains as it crystallized on former Commodore dates. Opening and closing with ensembles cleanly led by Kaminsky, it features solos by Gowans, Bushkin and Russell. Pee Wee comes out well; this is his best solo work in some time, but his insistently salivary tone, to our mind, makes his ensemble playing less effective than it used to be. Wettling builds tension admirably, and comes out for an engaging break at the end.

"It's Right Here For You" (incorrectly labeled) gets a sentimental treatment reminiscent of "Jada" and "Diane". Again Maxie's work is confined to the ensembles, and the same soloists are featured. Bushkin's solo is brightly melodic and pretty; Pee Wee's very strongly rhythmic. The fidelity, depth and balance of the recording are so extraordinary that they merit special mention.

MUGGSY SPANIER'S Ragtime Band (BB 10532) Relaxin' At The Touro--Riverboat Shuffle. Muggsy Spanier, cornet; George Brunies, trombone; Rod Cless, clarinet; Joe Bushkin, piano; Nick Caiazza, tenor sax; Bob Casey, bass; Don Carter, drums.

"Relaxin' At The Touro", first slow blues to be recorded by Muggsy's band, has been advance-reported from several quarters as one of the best blues ever recorded by a white band. We mention this because many whose tastes seldom agree, unite in praising the side; which may counterbalance our own lack of enthusiasm. A fine record it certainly is. The two muted cornet choruses are extraordinary; Rod Cless' clarinet solo is simple and beautiful; Bushkin's piano chorus surpasses his previous work. The arrangement is unpretentious, with just the solos listed above and a final chorus in which Brunies leads the ensemble into Muggsy's open horn conclusion. Everything's good, then; but we feel a definite lack, hard to analyze. Muggsy's choruses carry back to Oliver, but seem to miss some of the feeling. Bushkin, very economical and intellectual, sacrifices authentic blues to his own personal expression. Only the clarinet solo satisfies us entirely. But, even though this is the first published review of the side, we predict that other reviewers will go overboard. So pay your money and take your choice.

"Riverboat Shuffle", for our money, is a much better job, comparing easily with any of the fine sides Muggsy has made to date. It moves confidently in the band's familiar Dixieland groove, with Muggsy's and Bushkin's solos good (the former exceptionally so). The ensemble work is fine, except at one point shortly after Muggsy's solo, where he appears to make a mistake. In a final break Muggsy, notwithstanding two choked tones, really hits the old Armstrong note.

THE VARSITY SEVEN (Var 8135) Save It Pretty Mama ---Scratch My Back. Billy Carton (Benny Carter), trumpet and alto sax; Danny Polo, clarinet; Coleman Hawkins, tenor sax; Joe Sullivan, piano; Ulysses Livingstone, guitar; Artie Bernstein, bass; George Wettling, drums.

One of the most interesting record dates held so far in the U.S. studios produced some very good work, especially by Joe Sullivan, Benny Carter and Coleman Hawkins. The sides don't come off with the exciting bang that would make them really outstanding, but the solo work has considerable value.

"Save It Pretty Mama", for instance (and how long it is since that tune has been recorded!) opens with a pretty creditable trumpet chorus. The piano solo that follows is proof enough that Sullivan, who has been rather neglected since he dropped out of the Crosby band, is playing grand piano again. The vocal by Jeanne Burns, marking her first appearance on wax since the Victor discs by Adrian Rollini's Tap Room Gang, has good and bad points, combining as it does the influences of Louis Armstrong and Mildred Bailey; Danny Polo's clarinet obbligato is fine. Hawkins' tenor solo, while it shows signs of his tendency to substitute "jump" rhythm for music, is to our mind his best recorded work since his return to the United States. And not least important to the success of the disc, of course, is George Wettling's dependable drumming.

The coupling is a rather boring tune, and Joe Sullivan evidently had to work hard to get good results from it, in spite of George Wettling's sharp backing. Carter's alto solo is fine, full of heat and virtuosity; and Mr. Hawkins also does his part.

JESS STACY'S Orchestra (Var 8140) A Good Man Is Hard To Find - Harem Party. Personnel for first side only: Billy Butterfield, trumpet; Les Jenkins, trombone; Irving Fazola, clarinet; Eddie Miller, tenor sax; Jess Stacy, piano; Sid Weiss, bass; Don Carter, drums.

"Harem Party" is an inexcusable atrocity; see the news story elsewhere in this issue. This boner is all the more regrettable because "A Good Man Is Hard To Find" is an excellent side, probably the best made at Stacy's second band date.

The fine old tune is taken at a fast clip, and played excitingly. Billy Butterfield is just right on this side, and his clean, powerful work might be a lesson to a lot of his competitors. Fazola's solo and ensemble work is good, and Jenkins does nicely by the trombone part. Stacy, iron hand in velvet glove, knocks out some fine jazz, competently supported by Weiss and Carter. The closing all-in is a little sloppy, but still exciting.

JIMMY MUNDY'S Orchestra (Var 8136) A Lover Is Blue -- Little Old Lady From Baltimore. Frank Galbreath, Bobby Moore, Leroy Hill, trumpets; Ed Johnson, John McConnell, Norman Green, trombones; Ted Barnett, Al Gibson, James Hamilton, Skippy Williams, saxes; Bill Doggett, piano; Connie Wainwright, guitar; Rossiere Wilson, drums; Jack Jarvis, bass.

Jimmy Mundy's first record is a commercial coupling, displaying the band as quiet, competent and undistinguished. Madeline Green's vocals are excellent.

COUNT BASIE'S Orchestra (De 2922) Evil Blues -- Jive At Five. Ed Lewis, Buck Clayton, Harry Edison, Shad Collins (?), trumpets; Dickie Wells, Benny Morton, Dan Minor, trombones; Earl Warren, Jack Washington, alto saxes; Lester Young, Choo Berry, tenor saxes; Count Basie, piano; Freddie Green, guitar;

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NEW RECORDS

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Walter Page, bass; Jo Jones, drums.

Decca releases two of the sides made at Basie's last date before he moved to Vocalion. This was also the last date before Herschel Evans' death, and Choo Berry substituted for him on the date. Choo can be heard only in some complicated background work to Rushing's vocal on the blues. Outside of that the side is interesting, with some muted trumpet which might not be by Buck Clayton, a set of particularly screwy riffs after the vocal, and an effective low sax ensemble at the end. Jive At Five is much less.

SHERRY MAGEE'S Dixielanders (Voc 5281) Tin Roof Blues--Shake It And Break It. Herman Drewes, trumpet; William Drewes, trombone; Gus Fetterer, clarinet; Henry Schmier, tenor sax; Harry Ford, piano; Arnold Fishkind, bass; Fred Bauer, drums.

The Drewes brothers, formerly of the Original Dixieland Jazz Band's late period and now playing in Tony Sbarbaro's Dixieland Band at Nick's, turn up on the Vocalion list with a good Dixieland band. Their first disc, not by any means terrific, still attains a surprising resemblance to the close, rolling ensemble of the O.D.J.B. Both sides are more Dixieland, for instance, than Muggsy Spanier's records, although Muggsy's are better jazz. Trombone and clarinet are most interesting, but none of the soloists is outstanding as such. It's the band that counts.

MILDRED BAILEY and her Oxford Greys (Vo 5268) There'll Be Some Changes Made -- Prisoner Of Love. Mildred Bailey, vocal; accompanied by Mary Lou Williams, piano; Floyd Smith, guitar; Johnny Williams, bass; Eddie Dougherty, drums.

These two popular sides were recorded last year, at the same date as four of the blues released at that time. The rhythm section supports Miss Bailey well, and Mary Lou Williams' piano obbligato is very pleasant.

ERSKINE HAWKINS' Orchestra (BB 10-540) Cherry--You Can't Escape From Me. Hawkins, Harlem's current favorite on the nickel machines, revives an old Redman composition from the McKinney's Cotton Picker days. A trumpeter apparently not Hawkins turns in a passable muted chorus, and the 20th century Gabe himself shows off his high register. The coupling is better, featuring Hawkins in an imitation of the later Armstrong style. The arrangements are excessively riffy.

TOMMY DORSEY'S Orchestra (V126439) Losers Weepers -- Faithful To You. The first side, a fairly typical Sy Oliver arrangement, succeeds in making the band sound like a well-rehearsed colored outfit. Rusin's tenor chorus, well adapted to this kind of "jump" arrangement, is accompanied by a drum and ensemble background to produce an effective swing.

LYLE "SPUD" MURPHY and his Orchestra (BB 10539) Booly-Ja-Ja - Dance Of The Doinks. Spud Murphy's band makes an unpromising reappearance on records with two novelty instrumental numbers. The first side, composed by Buster Harding and Teddy Wilson and already recorded by the latter, is the better. "Doinks" is on the Raymond Scott side.

LONNIE JOHNSON (BB 8322) She's My Mary -- Nothing But A Rat. Lonnie Johnson is not only an uncommonly good guitarist, but a really fine blues singer. These two sides, his own blues, are sung and played with much feeling. The pianist is excellent.

TAMPA RED (BB 8327) Don't Forget It--Sweet Mellow Woman Blues. Tampa Red sings well and plays guitar, accompanied by bass and a pleasing blues pianist. The first side, reciting a phone call to the singer's deserting woman, is best.

LIZZIE MILES and the Melrose Stompers, He's My Man; and THE MELROSE STOMPERS, Mellow Rhythm. Nothing of great interest here. Lizzie Miles sings a dated blues style, and the accompanying band (a Blythe combination?) falls very flat in its instrumental specialty on the reverse.

WASHBOARD SAM'S Washboard Band (BB 8323) Somebody Changed That Lock On My Door -- Has My Gal Been By Here? Washboard Sam sings an interesting set of blues vocals, with a washboard combination featuring an excellent alto sax man.

Chicago

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himself with some of the best musicians in Local 208 (Chicago's colored musicians' union). Kolax had a five-piece combination in the Club 65 (which le left over a dispute with the management); but his pride and joy was his big band. After working until four or five in the morning at the "65", he'd run home to make another arrangement for his big orchestra. This band stuck together through thick and thin, mostly thin, and the latest report is that it's doing well in St. Louis. I hope so...

Glenn Miller played here December 28. He used eight brass, but a little indiscreetly, making it difficult to hear the music for the noise. A very hard band to dance to. Bud Jacobson is in town, and has been playing at the Club Silhouette on Howard Street for a long time, with a very mediocre band.

Remember Zinky Cohn, the marvelous pianist with Jimmy Noone for so many years? He's head of the musicians' local now, but I heard him play again the other day, and he hasn't lost much. The job he played did him little justice, but I did hear him play the "Apex Blues", and I won't forget it soon... Another pianist is here at the Three Deuces now, Cleo Brown, and she's proving very successful.

January 4th is supposed to bring my favorite pianist to Chicago, the girl from Kansas City, Julia Lee. Her left hand is one of the most thrilling things I've ever heard. Lonnie Johnson said she recorded out in Kansas City, but I haven't been able to locate the records yet.

The big names all stand the same. Tommy Dorsey at the Palmer House, John Kirby at the Ambassador, Fats Waller and Jimmy MacPartland at the Sherman, Jimmy Noone at the Cabin Inn.

-- Donel O'Brien.

New York

(Continued from Page 1)

Stan Facey, seventeen year old pianist, has been playing the afterhours spots uptown, and no less an authority than Steve Henderson, the Beetle, calls him very promising.

Art Hodes' Pirates, at the Pirate's Den in the Village, include Hodes on piano, Earl Murphy, bass, and Bubs Reid, clarinet. Frankie Laine is singing at the spot, and on most nights you'll find George Zack and Rod Cless around.

Zutty Singleton's quartet still at Nick's, making a hit with the cash customers. Outfit includes Albert Nicholas, clarinet; Sam Allen, piano; Dick Fulbright, bass; and Zutty, drums.

Lead Belly (Huddie Ledbetter), famous guitarist and blues singer, is reported in New York, and has been playing some club dates around town.

Yank Lawson, trumpeter who left Tommy Dorsey recently, joined Abe Lyman for his appearance at the Strand Theater only. Andy Ferretti is in the Casa Loma trumpet section, also during their Paramount show only. Joe Bushkin replaced Nat Jaffe on piano with Joe Marsala's band, still at the Fiesta.

Rod Cless, formerly clarinetist with Muggsy Spanier's Ragtime Band, played at Nick's last Tuesday with a trio featuring George Zack, ex-Muggsy pianist. Union regulations, however, will probably prevent him from playing the spot regularly on off nights. The other relief band at Nick's last week was Jimmy Chapin's.

Signs of the times: Benny Goodman's latest stand at the Waldorf-Astoria, which ended last week, was so disappointing that neither Goodman's nor any other swing band is likely to be booked there again.